

# COMATOSE

Ver. 2.1

Orchestra

Knut Olaf Sunde

2004



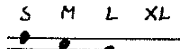



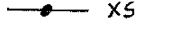

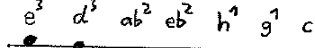





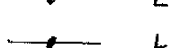







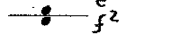

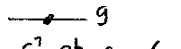



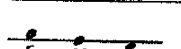





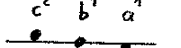

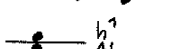

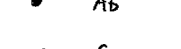

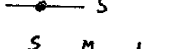

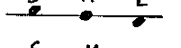

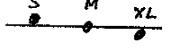
















Dur.: 17.30 min.

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# Orchestra

3	Flutes	(1./2./3. also piccolo, 3. also alto flute)	
3	Oboes	(3. also Cor Anglais)	
3	Clarinets in Bb	(2. also Eb-clarinet, 3. also bass clarinet in Bb)	
3	Bassoons	(3. also Contrabassoon)	
4	Horns in F		mutes
3	Trumpets in Bb	(1. also Piccolo-trumpet in Bb)	straight, cup, harmon, bucket mutes
3	Trombones	(3. being bass trombone)	straight, cup, harmon mutes
1	Tuba		straight mute
1	Timpani		
4	Percussion		
1	Harp		
1	Piano	(also Celesta)	
14	Violins I		practice sordino
12	Violins II		practice sordino
10	Violas		practice sordino
8	Violoncellos		practice sordino
7	Contrabasses	(5-7. being 5-strings)	-

## Percussion instruments :

1.	Vibraphone	vib			
	Tubular chimes	tb.ch			
	4 Tom-toms	tom			
	Tam-tam	Tam			
2.	Glockenspiel	glsp			
	7 Bells	bls			
	3 Almglocken	alm			
	Susp. cymbal	cym			
	Congas	cgs			
	Snare drum	S.D			
	Bass drum	B.D			
3.	Crotales	crt			
	2 Bells	bls			
	Almglocken	alm			
	6 Gongs	gong			
	3 Tam-tams	Tam			
	Tom-tom	tom			
	Snare drum	S.D			
	Bass drum	B.D			
4.	Tubular chimes	tb.ch			
	2 Gongs	gong			
	Tam-tam	Tam			
	3 Triangles	tr			
	3 Susp. Cymbals	cym			
	Sizzle cymbal	s.cym			
	Bass drum	B.D			
Timpani mallett	hard				
	soft				
	wooden				
Yarn mallett	hard				
	medium				
	soft				
Rubber mallett	hard				
	soft				
Steel mallett					
Rawhide					
Snare drum stick					
Wire brush					
Bow					
Bass drum beater					
Hand					
Tam-tam beater	-				

## Score in C, except:

Piccolo	notated 8va bassa
Contrabassoon	notated 8va
Glockenspiel	notated 15ma bassa
Crotales	notated 15ma bassa
Celesta	notated 8va bassa
Contrabass	notated 8va

# Symbols

$\sharp$	Quartertone up
$\flat$	Quartertone down
	Gradual transformation
<b>f</b>	Subito (forte)
	Dal niente - al niente
	Helping stems - to clarify rhythm
	Unmeasured repeat tremolo
	Unmeasured trill tremolo
	Measured trill tremolo
	Glissandi in winds always as smooth as possible - non-chromatic - by smoothly interpolating key/hole positions and bending (except trombones).
	Blow air through instrument without producing normal tone.
	Dampen harp and percussion
	Tuning key glissando on harp. Ex.: At G -string, start gliss. with tuning key at node for octave harmonic.
$\phi$	Bartok pizzicato
mSP	Molto sul ponticello
SP	Sul ponticello
ORD	Ordinario
ST	Sul tasto
mST	Molto sul tasto
	Sustained cluster
	Varying width cluster - plus- and minus-signs with numbers indicate which parts to start/stop playing.
	Harmonic glissando, with given string and roughly which range of string to use.
	Seagull glissando - gliss. with artificial harmonic with fixed distance between fingers.
	Short glissandi on each string successively; when reaching position of starting pitch at adjacent string, continue at adjacent string. To be executed molto legato, organically, as one movement.
	Multiphonic - slower bowing, slightly increased bow pressure and "semi-harmonic" fingering, towards sul ponticello, resulting in a soft and stable multiphonic sound.
	Bowing behind bridge
	All harmonics are notated at sounding pitch in the score (for contrabass; notated 8va as normal pitches). Also, the way they are written in the parts are given either with notes enclosed in parentheses or verbally; $\diamond$ P4 (pure 4th-harmonic).

Node for octave harmonics  
on these strings:

$\flat \overline{\overline{\quad}}$      $\overline{\overline{\quad}}$   
 $\flat \overline{\overline{\quad}}$      $\overline{\overline{\quad}} +$

Prepare piano (from beginning) with rubber on or between strings at node for octave harmonic (if between; against the higher string, not the lower). Remove preparation shortly before bar 270 (allowing ample time, though, to actually remove it). See bar 252.

First performed 4. May 2005 by  
Gothenburg Symphony Orchestra  
– conductor Johannes Gustavsson

# COMATOSE

Ver. 2.1

Knut Olaf Sunde 2004

fast upbeat as a flush  $\text{♩} = \text{ca. } 80$

Oboe 1 2 3

Horn 1 2 3 4

Trumpet 1 2 3

Trombone 1 2 3

Timpani

Percussion 1 *vib*

Percussion 2 *gls*

Percussion 3 *TTT*

Percussion 4

Harp

Piano

Ped. →

fast upbeat as a flush  $\text{♩} = \text{ca. } 80$

Violin I *con sord.*

Violin II *con sord.*

Viola *con sord.*

Violoncello *Figg.*

Contrabass *ff*

*ORD*  $\frac{1}{4}$ -tones  $\frac{1}{2}$ -tones  $\frac{3}{4}$ -tones

*con sord.* *1: senza sord.*

*SP* *ORD*  $\frac{1}{4}$ -tones  $\frac{1}{2}$ -tones  $\frac{3}{4}$ -tones

*con sord.* *1: senza sord.*

*Figg.* *ff* *mp* *p*

3 4 4

4/4

5 A J = ca. 42-50 4/4 Very slow sempre stable intensity

Musical score for woodwinds and percussion:

- Ob 3**: 4/4
- Cl 1 2 3**: 4/4, *soli*, *gliss*, *f*, *mf*, *f*, *mf*, *a3*
- Bsn 1**: *sfz*, *pp*, *cresc. poco a poco*, *mp*, *a3*
- Hn 4**: 4/4, *f*, *p*
- Tpt 1**: (harm m), *soli*, *p*, *mp*
- Tpt 2 3**: (harm m), *soli*, *p*, *pp*, *a3*, *mp*
- Tbn 3**: (harm m), *sfz*, *p*, *pp*, *a3*, *mp*, *f*, *p*, *remove harm. mute*
- Tuba**: 4/4
- Perc 1 Tam**: 4/4, *pp*, *cresc. poco a poco*, *mp*, *Perc 1* / *X5 tam-tam beater*, *mf*
- Perc 2 glsp**: 4/4
- Perc 3 Tam**: *Perc 3* / *M tam-tam beater*, *mf*
- Perc 4 tr**: 4/4, *ff*
- Hp**: 4/4, B#, *f*

Musical score for strings and Viola:

- Vin I 1**: *solo*, *msp*, *con sord.*, *ST*
- (sord.) Vln I 2-4**: 4/4, *pp*, *sim.*, *1-4*, *15 ma*
- (sord.) Vln I 5-6**: 4/4, *pp*, *sim.*, *5-9*, *15 ma*, *loca*
- (sord.) Vln I 7-8**: 4/4, *pp*, *sim.*, *10-14*, *15 ma*, *loca*
- (sord.) Vln I 9-10**: 4/4, *pp*, *sim.*, *10-14*, *15 ma*, *loca*
- (sord.) Vln I 11-12**: 4/4, *pp*, *sim.*, *10-14*, *15 ma*, *loca*
- (sord.) Vln I 13-14**: 4/4, *pp*, *sim.*, *10-14*, *15 ma*, *loca*
- Vln II 1 2**: 4/4, *pp*, *sim.*, *1-4*, *8va*, *15 ma*, *loca*
- (sord.) Vln II 3 4**: 4/4, *pp*, *sim.*, *5-8*, *8va*, *15 ma*, *loca*
- (sord.) Vln II 5 6**: 4/4, *pp*, *sim.*, *9-12*, *ST*, *slow gliss.*
- (sord.) Vln II 7 8**: 4/4, *pp*, *sim.*, *9-12*, *ST*, *slow gliss.*
- (sord.) Vln II 9 10**: 4/4, *pp*, *sim.*, *9-12*, *ST*, *slow gliss.*
- (sord.) Vln II 11 12**: 4/4, *pp*, *sim.*, *9-12*, *ST*, *slow gliss.*
- Vla**: 4/4, *1: senza sord.*, *solo*, *con sord.*, *ST*, *slow gliss.*
- (sord.) tutti: Vla**: 4/4, *(sord.) 2-10*, *mf*, *f*, *mf*, *ST*, *2-5*, *pp*, *slow gliss.*
- Vlc**: 4/4, *tutti con sord.*, *div.*, *ST*, *6-10*, *pp*
- (sord.) Cb**: 4/4, *dal niente*, *cresc. poco a poco*, *mp*, *(mp)*

1) upper half of string  
2) middle half of string  
3) lower half of string



28

Picc 1

Ob 1

Cl Eb

Bsn a3

Hn 1

Hn 2

Tpt 2

Tbn 1

Tbn 2

Tuba

Timp

Perc 1 vib

Perc 2 b/s

Perc 3 tom

Perc 4 B.D

Hp

Pno

Ped.

Vin I 1

Vin I 2-4

Vin II

Vin II tutti

Via

Via tutti

Vic

Vic

Cb

3/4

4/4

ORD 8va

div. ORD 8va

ORD 8va

div. ORD 8va

ORD 1-3

ORD 4-6

ORD 7-10

(sord)

(sord) ORD tutti

PP sempre

sffz mp

sffz mp

sffz mp

sffz mp

sffz mp

sffz mp

sffz mp

sffz mp

loco

sffz mp

sffz mp

sffz mp

sffz mp

sffz mp

sffz mp

sffz mp

sffz mp

sffz mp

sffz mp

4) Broaden softly and gradual at conductor's cue until all vln I, vln II, via and vic - consequently - are playing. Not to be a long fermata, though.



37 C 6/4 4/4 5/4 ten.

Picc 1  
Picc 2  
Afl  
Ob 1  
Ob 2  
Cl 1  
Bsnl  
Bsn 1  
Bsn 2  
Cbsn

*ppp*, *p*, *mp*, *f*, *ten.*

Picc 2, Picc 3, Ob 3, Bsn

Hn 1  
Hn 2  
Tpt 1  
Tpt 2  
Tbn 3  
Tuba

*pp*, *f*, *mf*, *fz*, *ppp*, *p*, *(meno p)*

straight mute, Tpt-picc

Timp  
Perc 1  
Perc 2  
Perc 3  
Perc 4

tam-tam beater, *mp*, *vib*

C 6/4 4/4 5/4 ten.

Vin I  
Vin II  
Vla  
Vcl  
Cb  
Cb

practice sord div., *ppp*, senza sord, *pp*, *fz*, *pp*, *fz*, *ppp*, *p*, *(meno p)*

(sord), div., tutti Pizz., arco

45 **4** **D** **3**  
**4**

Picc 1 *mf* *loco*

Picc 2 *mf* *loco* 3: [Fl]

Picc 3 *mf*

Ob 23 *mf* *loco*

Cl 1 *mf* *loco* 2: [Bb-cl] a3 1 *ppp*

Bscl *mf* [Cl] *ff* *mp*

Bsn *mf* *ff* *mp*

Hn 1 *mf* *mp* *f*

Hn 2 *mf* *mp* *f* 24

Picc (st. mite) *mf* *open* 1: [Tpt] a2

Tpt 2 *mf* *mp* *f*

Tpt 3 *mf* *mp* *f*

Tbn 1 *mf* *mp* *f*

Tbn 2 *mf* *mp* *f*

Tbn 3 *mf* *mp* *f*

Tuba *mf* *mp* *f*

Timp *mf*

Perc 1 vib *mf* *mp* *f* (Ped.)

Perc 2 *mf* *mp* *f* (Ped.)

Perc 3 *mf* *mp* *f* (softly)

Perc 4 *mf* *mp* *f*

Hp *mf* *f*

Pno *mf* *f* Ped.

**4** **D** **3**  
**4**

Vln I *pp* *mp* *sfz* *ppp*

Vln I div. *pp* *mp* *sfz* *ppp*

Vln II *pp* *mp* *sfz* *ppp*

Vln II div. *pp* *mp* *sfz* *ppp*

Vla *pp* *mp* *sfz* *ppp*

Vlc *pp* *mp* *sfz* *ppp*

Vlc div. *pp* *mp* *sfz* *ppp*

Cb *pp* *mp* *sfz* *ppp*

senza sord. *pp* *mp* *sfz* *ppp*

← ♩ = ♩ →      ♩ = 100      ← ♩ =  $\frac{3}{4}$  →      ♩ = 66      [E]

56

Picc 1  
Picc 2  
Fl 3

Ob

Cl 1

Bsn 1  
Bsn 2

Cbsn

Hr

Tpt 1

Tbn 3

Tuba

Timp

Perc 1  
Perc 2  
Perc 3  
Perc 4

Hp

Cel

← ♩ = ♩ →      ♩ = 100      ← ♩ =  $\frac{3}{4}$  →      ♩ = 66      [E]

Vln I 1  
Vln I 2  
Vln I 3

Vln I 4-6

Vln I 7-10  
Vln I 11-14

Vln II 1-4

Vln II 5-8  
Vln II 9-12

Vla

Vcll

Vlc

Cb

63

Fl 1 2

Afl

Ob a2

C.A.

Cl 1

Bscl

Bsn 1 2 3

Hn

Hn a1

Tpt 1

Tbn 1 2 3

Tuba

Timp

Perc 1 tom

Perc 2 cgs

Perc 3

Perc 4 Tam

Hp

Pno

Vln I 1-7 8-14

Vln II div

Vla div

Vlc div

Vlc

Cb 1-4

Cb 5-7

pp mp poco cresc. a2 #1

pp mp poco cresc. a2 b2 2

pp (poss.) 1 #1 1

pp 1 2 3

pp 1 2 3

a4 13 24

a3: bucket mute 1 #1 23 3

a3: cup mute 1 #1 23 3

pp 12 3

pp

p softly

mf (softly)

pp

Bb A# f A4

b2. p

Ped.

(8va) - - - loco (div.)

ppp mp

(8va) - - - loco ppp mp

mp luti ppp mp

mp 1 2 3 4

mp 1 2 3 4

mp

mp

mp

ppp p

\* If running out of air, don't resume playing.

← ♩ = ♩ → **F**  $J=100$  Con moto!

72  $\flat B$ :

Fl 1/2 *mp* 1: Picc

AFl *mp* 2/3: Picc

Ob 1/2 *mp* Ob

C.A. *mp*

Cl 1/2 *mp* 12 3

Bscl *mp* cl ↗

Bsn 1/23 *mp* a2

Cbsn *mp* Cbsn

Hn 13 *mp* mute

Hn 24 *mp* mute

Tpt 12/3 (bc) *mp* harmon mute stem in

Tbn 12/3 (cup) *mp* harmon mute stem in

Tuba *mp* stem in

Timp *pp*

Perc 1 t.bl *mp* XS t-t-beater Z (at centre)

Perc 2 bls *mp* M t-t-beater Z (near edge)

Perc 3 8<sup>th</sup> *mp* S t-t-beater Z (between centre and edge)

Perc 4 BD *mp*

1-4  $\#G$  5-9 10-14

Vin I *ppp* cresc. poco a poco gliss. → mSP

Vin II div. *ppp* cresc. poco a poco gliss. → mSP

Via div. *ppp* cresc. poco a poco gliss. → mSP

Vla *pp* cresc. poco a poco gliss. → mSP

Vlc div. *pp* cresc. poco a poco gliss. → mSP

Vlc *pp* cresc. poco a poco gliss. → mSP

Cb 1-4 *pp* cresc. poco a poco gliss. → mSP

Cb 5-7 *pp* cresc. poco a poco gliss. → mSP

Violin I: tutti ORD, *mp*

Violin II: tutti ORD, *mp*

Vla: tutti ORD, *mp*

Vlc: SP, *mp*

Vlc: SP, *mp*

Cb 1-4: ORD, *mp*

Cb 5-7: ORD, *mp*

Con sord. mSP



86 G

Picc 1 *pp*

Fl 2,3 *pp*

Ob 4,2 *pp*

Cl 1, 2,3 *pp*

Bsn 4,2 *pp*

Cbsn *p* *mp*

Hr 4,4

Tpt 1, 2,3 *pp* *mp*

Tbn 1 (hrm mute) *f*

Tbn 2,3 (hrm mute) *f*

Tuba *p*

Timp *softly* *p* *mp*

Perc 1 vib

Perc 2 b.s.

Perc 3 B.D.

Hp *Ab* *mp* *mp*

Pno *mp* *Ped.*

Vln I div *non vibr.* *pp* *p* *mp*

Vln II 1-3, 4-6, 7-9, 10-12 *pp* *p* *pp*

Vla 1-3, 4-6 (sord) *pp* *p* *pp*

Vla 7,8, 9,10 (sord ST) *Senza sord tutti* *ORD* *SP*

Vic *pp* *p* *mp* *5-8* *pp* *cresc. poco a poco*

Cb div *ppp* *p* *pp* *5-7* *p*

G

96 **G** Picc 7

Fl 2, Fl 3, Ob 1, C.A., Cl 1, Cl 2, Bscel, Bsn 1, Bsn 2, Cbsn, Hn 1,3, Hn 2,4, Tpt 1, Tpt 2,3, Tbn 1, Tbn 2,3, Tuba, Timp, Perc 1 (tom), Perc 2 (alm), Perc 3 (gong), Perc 4 (B.D.), Hp, Pno, Vln I, Vln II, Vla, Vlc, Cb

3/4, 4/4

Delicate, light and precise

pp, mp, mf, f, non dim., vibr., non vibr., stem out, stem in, (harm mute), warmly, (p meno), cresc. poco a poco, (f meno), ST, (finger sul capotasto), vibr., loco, ORD

pp, mp, mf, f, non dim., vibr., non vibr., stem out, stem in, (harm mute), warmly, (p meno), cresc. poco a poco, (f meno), ST, (finger sul capotasto), vibr., loco, ORD





← J. = J →

HJ=66

112

trem. *ossia* (do) *ossia* (do)

Reduce tempo of tremolo poco a poco, becoming the rhythm at H

Legato *Bva*

Fl 2 *pp* *trem...* *ossia*

Fl 3 *pp* *trem...* *ossia*

Ob 2 *pp* *trem...* *ossia*

C.A. *pp* *trem...*

Cl 1 *pp* *trem...* *ossia*

Cl 3 *pp* *trem...* *ossia*

Bsn 1 *pp* *trem...* *ossia*

Bsn 3 *pp* *trem...* *ossia*

Fl 2 *pp* *trem...* *ossia*

Fl 3 *pp* *trem...* *ossia*

Ob 2 *pp* *trem...* *ossia*

C.A. *pp* *trem...*

Cl 1 *pp* *trem...* *ossia*

Cl 3 *pp* *trem...* *ossia*

Bsn 1 *pp* *trem...* *ossia*

Bsn 3 *pp* *trem...* *ossia*

Hn <sup>a4</sup> *mf* *mute*

Tpt *mf* *harmon mute* 1 *pp* *mp*

Tpt <sup>a3</sup> *mf* *bucket mute* *pp* *mp*

Tbn 1 *mf* *harmon mute* *pp* *mp*

Tbn 2 *mf* *harmon mute* *pp* *mp*

Tbn 3 *mf* *harmon mute* *pp* *mp*

Timp *mf*

Perc 1 *pp*

Perc 2 *mf*

Perc 3 *mf* *tam-tan beater*

Perc 4 *mf*

Hn <sup>a4</sup> *mf* *mute*

Tpt *mf* *harmon mute* 1 *pp* *mp*

Tpt <sup>a3</sup> *mf* *bucket mute* *pp* *mp*

Tbn 1 *mf* *harmon mute* *pp* *mp*

Tbn 2 *mf* *harmon mute* *pp* *mp*

Tbn 3 *mf* *harmon mute* *pp* *mp*

Timp *mf*

Perc 1 *pp*

Perc 2 *mf*

Perc 3 *mf* *tam-tan beater*

Perc 4 *mf*

← J. = J →

HJ=66

12 *senza sord* *15ma* *ba* (*15*)

34 *senza sord* *15ma* *ba* (*15*)

56 *senza sord* *15ma* *ba* (*15*)

78 *senza sord* *15ma* *ba* (*15*)

9 *senza sord* *15ma* *ba* (*15*)

10 *senza sord* *15ma* *ba* (*15*)

11 *senza sord* *15ma* *ba* (*15*)

12 *senza sord* *15ma* *ba* (*15*)

13 *senza sord* *15ma* *ba* (*15*)

14 *senza sord* *15ma* *ba* (*15*)

Vln I 12 *senza sord* *15ma* *ba* (*15*)

Vln I 34 *senza sord* *15ma* *ba* (*15*)

Vln I 56 *senza sord* *15ma* *ba* (*15*)

Vln I 78 *senza sord* *15ma* *ba* (*15*)

Vln I 9 *senza sord* *15ma* *ba* (*15*)

Vln I 10 *senza sord* *15ma* *ba* (*15*)

Vln I 11 *senza sord* *15ma* *ba* (*15*)

Vln I 12 *senza sord* *15ma* *ba* (*15*)

Vln I 13 *senza sord* *15ma* *ba* (*15*)

Vln I 14 *senza sord* *15ma* *ba* (*15*)

Vln I 1-3 *con sord* *15ma* *ba* (*15*)

Vln I 4-6 *con sord* *15ma* *ba* (*15*)

Vln I 7-9 *con sord* *15ma* *ba* (*15*)

Vln I 10-12 *con sord* *15ma* *ba* (*15*)

Vln II 1-3 *con sord* *15ma* *ba* (*15*)

Vln II 4-6 *con sord* *15ma* *ba* (*15*)

Vln II 7-9 *con sord* *15ma* *ba* (*15*)

Vln II 10-12 *con sord* *15ma* *ba* (*15*)

Vln II *con sord* *15ma* *ba* (*15*)

Vla *con sord* *15ma* *ba* (*15*)

Vlc *con sord* *15ma* *ba* (*15*)

Cb *con sord* *15ma* *ba* (*15*)

Vln I 12 *senza sord* *15ma* *ba* (*15*)

Vln I 34 *senza sord* *15ma* *ba* (*15*)

Vln I 56 *senza sord* *15ma* *ba* (*15*)

Vln I 78 *senza sord* *15ma* *ba* (*15*)

Vln I 9 *senza sord* *15ma* *ba* (*15*)

Vln I 10 *senza sord* *15ma* *ba* (*15*)

Vln I 11 *senza sord* *15ma* *ba* (*15*)

Vln I 12 *senza sord* *15ma* *ba* (*15*)

Vln I 13 *senza sord* *15ma* *ba* (*15*)

Vln I 14 *senza sord* *15ma* *ba* (*15*)

Vln I 1-3 *con sord* *15ma* *ba* (*15*)

Vln I 4-6 *con sord* *15ma* *ba* (*15*)

Vln I 7-9 *con sord* *15ma* *ba* (*15*)

Vln I 10-12 *con sord* *15ma* *ba* (*15*)

Vln II 1-3 *con sord* *15ma* *ba* (*15*)

Vln II 4-6 *con sord* *15ma* *ba* (*15*)

Vln II 7-9 *con sord* *15ma* *ba* (*15*)

Vln II 10-12 *con sord* *15ma* *ba* (*15*)

Vln II *con sord* *15ma* *ba* (*15*)

Vla *con sord* *15ma* *ba* (*15*)

Vlc *con sord* *15ma* *ba* (*15*)

Cb *con sord* *15ma* *ba* (*15*)

$\leftarrow \text{♩} = \text{♩} \rightarrow$   
i |  $\text{♩} = 132$

118

1: *accel.* *1: Picc*

Woodwind and Percussion score (measures 118-120). Instruments include Picc, Fl 1-3, Ob 1-2, Cl 1-3, Bsn 1-3, Hn 1-4, Perc 1-3, and Hp. Includes markings such as *loco*, *cresc.*, *mf*, *mp*, and *f*. A *Picc* marking is present above the Piccolo staff.

*accel.*  $\leftarrow \text{♩} = \text{♩} \rightarrow$   
i |  $\text{♩} = 132$

String and Double Bass score (measures 118-120). Instruments include Vln I (12, 34, 56, 78, 9, 11, 13-14), Vln II (4, 5-7, 8-10), Vla, Vcl, and Cb. Includes markings such as *loco*, *gliss*, *ppp*, *pp*, *p*, *mf*, *f*, *con sord.*, and *8va*.

126

Picc: trem, ossia

Fl: trem, ossia

Cl: trem, ossia

Bscl: open

Hn 13: p < mp, mf > p, mp

Hn 24: p < mp, pp, mf > p

Tpt 43: pp, open

Tbn 23: p < mp, pp, mf > p

Tuba: p < mp, pp, mf > p

Timp: pp

Hp: Z, pp

Vln I: (sord.), 12, 34, 56, 7-10, 11-14, mp sul due corde, 34, 56, 7-10, 11-14, trem, loco

Vln II: 12, 34, 5-8, 9-12, mp, loco, trem, mp

Vla: (sord.), 5-10, ST, senza sord., 34, 56, ST, p

Vic: 12, 34, 5-8, senza sord., ORD, trem, sul due corde, flaut., MP ST loure (ndiv.), quasi trem., mf

Cb: 1-4, 5-7, senza sord., flaut., MP ST loure (ndiv.), quasi trem., mf

MP < mf

135 (trem)

Picc  
Fl 23  
Cl 12  
Bsc1  
Hn 13  
Hn 24  
Timp  
Perc 2 glsp  
Perc 3 crt  
Perc 4 cym  
Pno  
Vln I 12  
Vln I 34  
Vln I 7-10  
Vln I 11-14  
Vln II 12  
Vln II 34  
Vln II 5-8  
Vln II 9-12  
Vla 12  
Vla 34  
Vla 56  
Vla 78  
Vlc 12  
Vlc 34  
Cb 1-4  
Cb 5-7

5) Flautando, ST loured (individually, cb 1 through 7),  
quasi tremolo

**j** *Meno moto*  $\text{♩} = \text{ca. } 100$

Musical score for woodwinds, brass, and percussion. The score includes parts for Oboe (Ob), Clarinet in A (Cl a3), Horns (Hn 1, Hn 2), Trumpets (Tpt 1, Tpt 2,3), Trombones (Tbn 1,2,3), Timpani (Timp), Vibraphone (vib), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Percussion 3 (Perc 3), Percussion 4 (Perc 4), Harp (Hp), and Piano (Pno). The score starts at measure 144. Dynamics range from *pp* to *sfz*. Performance instructions include "mute", "straight mute", "Tpt-picc", "vib", "l.v.", "remove st. mute", and "Ped. →".

**j** *Meno moto*  $\text{♩} = \text{ca. } 100$

Musical score for strings, including Violin I (Vln I), Violin II (Vln II), Viola (Via), Violoncello (Vlc), and Contrabass (Cb). The score includes performance instructions such as "loco", "mSP", "SP", "15ma", "tutti", and "l.v.". Dynamics range from *pp* to *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

154

Picc  
Fl 2,3  
Cl 1 Eb  
Cl 3

pp mp p mf > pp p loco

Perc 3  
Perc 4 B.D.

pp

Vin I  
Vin II 12 34 56  
Vin II 78 9-12  
Via  
Vlc 12 34  
Vlc 56 78  
Cb

(mSP) p mp (8va) loco ORD pp (5-14)

(mSP) ORD pp (9-12)

(mSP) ORD pp (5-10)

(mSP) ORD pp tutti

(mSP) ORD pp tutti

pp

KJ=69

165

Fl 1 2 3

Ob 1 2 3

Cl 1 2 3

Bsn 1 2

Cbsn

Hn 1 3

Hn 2 4

Tpt 1 2 3

Tbn 1 2 3

Tuba

Timp

Perc 1

Perc 3

Hp

KJ=69

Vln I 1-4

Vln I 5-14

Vln II 1-4

Vln II 5-8

Vln II 9-12

Vla 1-4

Vla 5-10

Vic tutti

Vic

Cb tutti

Cb



175

Picc

Fl 2  
3

Cl a3

Bsn a2

Hn 1  
2  
3  
4

Picc  
Tpt 1

Tpt 2  
3

Tuba

Timp

Perc 1 vib

Perc 2 bls

Perc 3 song

Perc 4 hb.ch

Hp

Cel

Vln I

Vln I div.

Vln II

Vln II div.

Vla

Vla div.

Vcl

Vcl div.

Cb

Cb div.

Ped.

5

4

mf, p, mp, pp, f, sfz, (sp), mSP, tutti, aliss, con sord., sul A, sul G, loco, ORD

Harmon mute stem in

mute

vib

(soft)

Db Cb Bb  
Eb Fb Gb Ab

L

The musical score on page 183 is a complex orchestral arrangement. It includes parts for Piccolo (Picc), Flute 3 (Fl 3), Timpani (Timp), Percussion 1 (Perc 1 - Vibraphone), Percussion 2 (Perc 2 - Glissando), Percussion 3 (Perc 3 - Gong), Percussion 4 (Perc 4 - Eb Chimes), Harp (Hp), Cello (Cel), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vlc). The score is written in 4/4 time and features a variety of dynamic markings such as *pp*, *mp*, *p*, *mf*, and *ppp*. It includes numerous performance instructions like *cresc. poco a poco*, *con sord.*, *practice sord.*, *sul A*, *sul G*, and *sul C*, along with specific techniques like *Seagull gliss.* and *glisp*. The notation is dense with melodic lines, rhythmic patterns, and dynamic swells, indicating a rich and textured orchestral sound.



3/4 **N** Meno mosso (♩=60-66)

199

Picc *mf* *f* *pp*

Fl 2/3 *mf* *f* *pp* **AFL**

C.A.

Cl a2 *f* *pp* *pp* *pp*

Bscl *f* *pp* *pp* *pp*

Cbsn *pp* *pp* *pp* *pp*

Hn a1 *pp* *pp* *pp* *pp*

Tpt 2/3 Harmon mute stem in remove horn mute 1: **Tpt** a2: **Bucket mute** a2 solo(!)

Tbn 1/2 Straight mute open open

Tuba (mute) open

Timp *pp* *pp* *pp* *pp*

Perc 1 vib *f* *pp* *pp* *pp*

Perc 2 gls p *f* *pp* *pp* *pp*

Perc 3 crt *f* *pp* *pp* *pp*

Perc 4 tr *mf* *pp* *pp* *pp*

Hp *f* *pp* *pp* *pp*

Cel *f* *pp* *pp* *pp*

*\*) Timbral modification on given rhythm, as if very slow timbral trill by use of open keyholes. Subtle, without significantly affecting pitch.*

3/4 **N** Meno mosso (♩=60-66)

Vln I 1-4 (8va) *pp* *pp* *pp* *pp*

Vln I 5-8 (sord) *pp* *pp* *pp* *pp*

Vln I 9-12 (sord) *pp* *pp* *pp* *pp*

Vln II *pp* *pp* *pp* *pp*

Vla *pp* *pp* *pp* *pp*

Vla *pp* *pp* *pp* *pp*

Vlc *pp* *pp* *pp* *pp*

Vlc *pp* *pp* *pp* *pp*

Cb *pp* *pp* *pp* *pp*

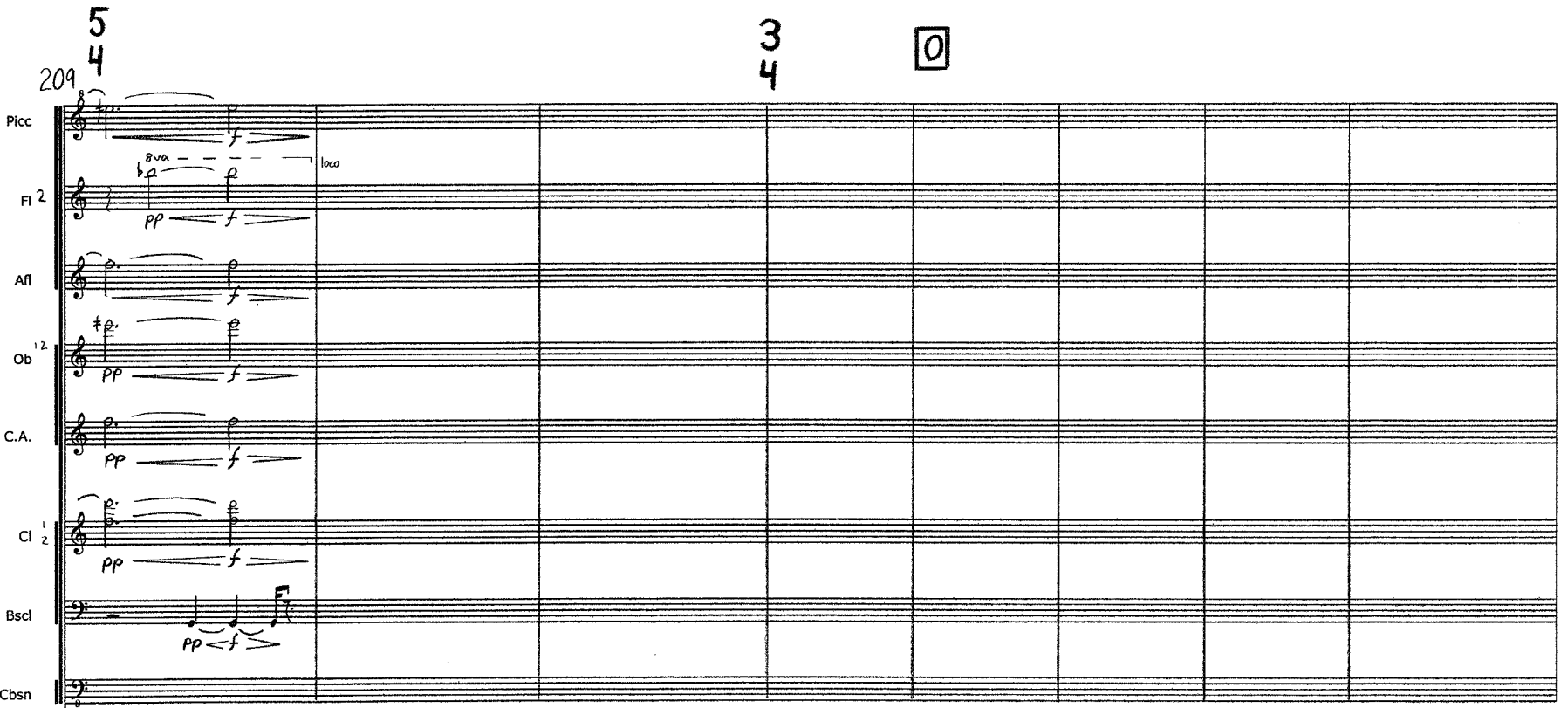
Cb *pp* *pp* *pp* *pp*

*legato continuous gliss.*

5 4 3 4 [0]

209

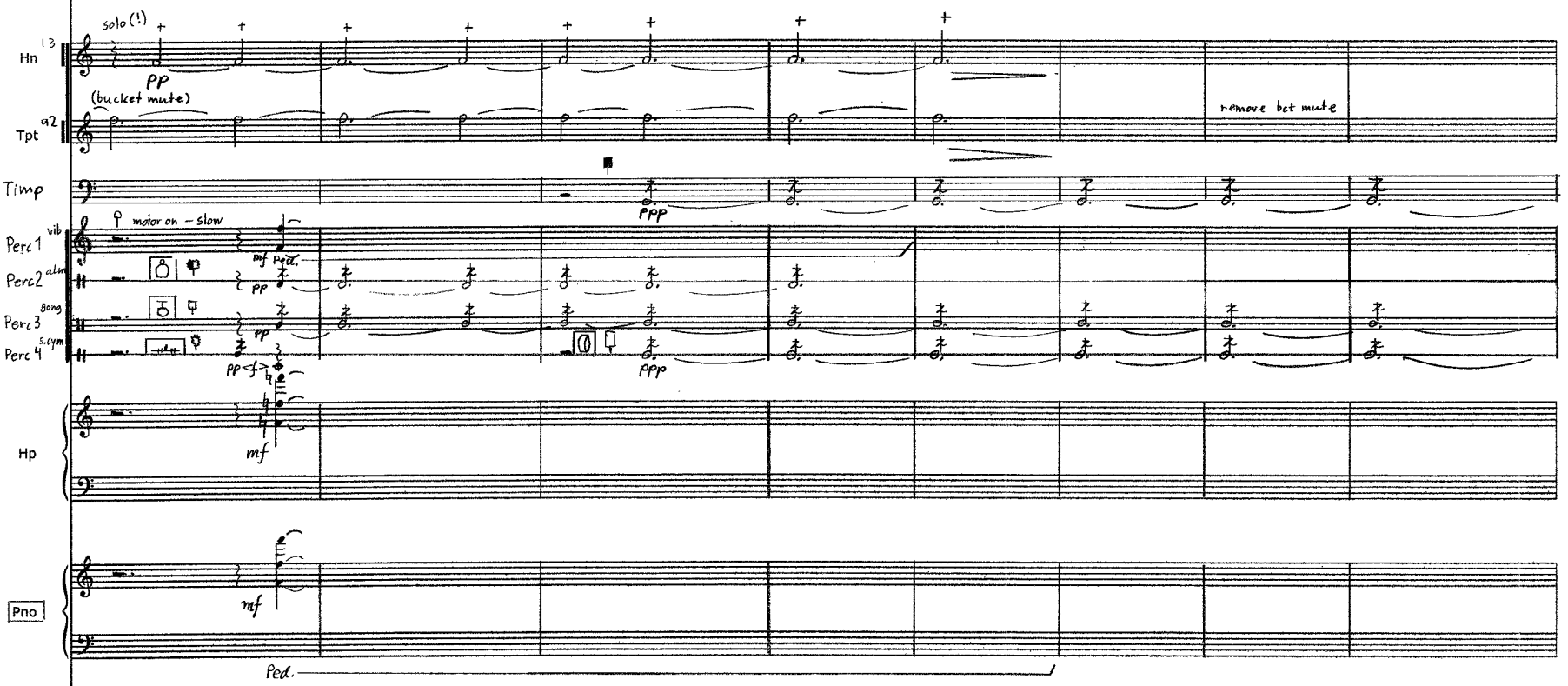
Picc  
Fl 2  
Aff  
Ob 12  
C.A.  
Cl 1 2  
Bscl  
Cbsn



Musical score for woodwinds and strings from measures 209-218. The score includes parts for Piccolo, Flute 2, Alto Flute, Oboe 12, Cor Anglais, Clarinet 1 & 2, Bassoon, and Cymbals. It features dynamic markings such as *pp*, *f*, and *ppp*, along with performance instructions like *8va*, *loco*, and *bucket mute*.

Hn 13  
Tpt a2  
Timp  
Perc 1 vib  
Perc 2 alm  
Perc 3 bong  
Perc 4 cym  
Hp  
Pno

solo (!)  
PP (bucket mute)  
motor on - slow  
mf pizz.  
PP  
mf  
Ped.

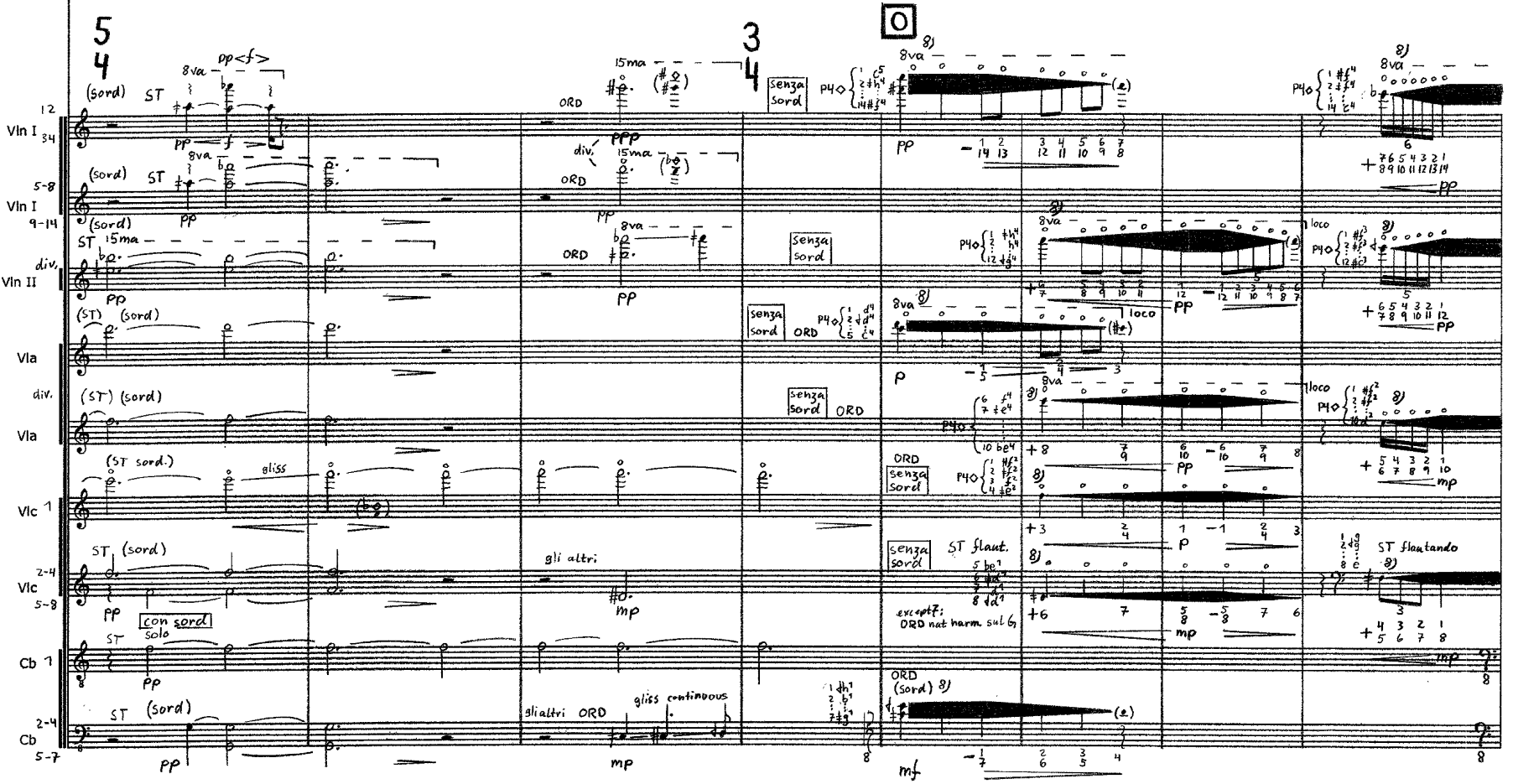


Musical score for percussion, timpani, harp, and piano from measures 209-218. The score includes parts for Horn 13, Trumpet a2, Timpani, Percussion 1 (vib), Percussion 2 (alm), Percussion 3 (bong), Percussion 4 (cym), Harp, and Piano. It includes performance directions like *solo (!)*, *PP (bucket mute)*, *motor on - slow*, *mf pizz.*, and *Ped.*

5 4 3 4 [0]

Vln I 12-34  
Vln I 5-8  
Vln I 9-14  
Vln II div.  
Vla div.  
Vla  
Vlc 1  
Vlc 2-4  
Vlc 5-8  
Cb 1  
Cb 2-4

(sord) ST  
8va  
PP  
ORD  
15ma  
#2  
#3  
Senza sord  
P40  
8va  
ST flaut.  
ST flautando  
gliss continuous  
mp



Musical score for strings from measures 209-218. The score includes parts for Violin I (12-34, 5-8, 9-14), Violin II (div.), Viola (div.), Violoncello (1, 2-4, 5-8), and Contrabasso (1, 2-4). It features complex performance instructions such as *(sord) ST*, *8va*, *PP*, *ORD*, *15ma*, *#2*, *#3*, *Senza sord*, *P40*, *ST flaut.*, *ST flautando*, *gliss continuous*, and *mp*. Numerical sequences and fingering are also present.

**P** Con moto **♩=69**

217

**P** Con moto **♩=69**

9) Place hard mallet on node, strike with the other and slide the first outwards.  
 10) On 4<sup>th</sup> string, start gliss with tuning key at node for octave harmonic.  
 11) Touch node for octave harmonic at b<sup>2</sup>-string.

230 (8va)  $\frac{4}{4}$  loco

Picc (8va) loco

Fl 2 Afl

Ob 1 as fast as poss. (not intended as unisono) (C.A.)

2 C.A. Ob

Cl a2 as fast as poss.

Bscl as fast as poss.

Bsn 1 as fast as poss.

Bsn 2 a2

Cbsn

Hn 1 13 mp mute

Hn 2 24 (hrm mute) 7: remove hrm mute

Tpt 1 (open) 23 mf 1/2: open 3: straight mute

Tbn 1 23 p mf 1 3

Tuba p mf PP

Perc 2 bis glsp

Perc 3 gong

Perc 4 (s)

Hp mf

Pno mf (see expl. pg 26) Ped.

15ma con sord

Vln I 24 con sord loco senza sord

Vln I 56 con sord loco senza sord

Vln I 78 (8va) loco upward gliss

Vln I 9-11 upward gliss

Vln I 12-14 upward seagull gliss

Vln II 1-4 (15ma) loco mf

Vln II 5-8 (ST) ORD gliss

Vla (ST) ORD gliss

Vlc ORD arco

Cb mf

1-3: sul E 2-4: sul A 3-5: sul G 4-6: sul G (1/4-tones) 7-9: sul D 10-12: sul G (1/4-tones) 1-3: sul D 4-6: sul G 7-10: sul C 11-12: sul G (1/4-tones) 1-3: sul D 4-6: sul G 7-10: sul C 11-12: sul G (1/4-tones) 1-3: sul D 4-6: sul G 7-10: sul C 11-12: sul G (1/4-tones)







← ♩ = ♩ →

**♩ = 52-63** *Con moto* 1/2/3: [FL]

259 (8va) - (non-chromatic) gliss loco

Picc *ff* *p* *mp* *ppp* *flautando*

Fl 23 *ff* *p* *ppp* *mp*

Ob *pp* *mf*

Cl *2: [Eb-cl]* *15ma* *pp* *loco* *mf* *2: [Bb-cl]*

Bsn 42 *mf* *[Bsn]*

Cbsn *ppp*

Hr 13 (mute) *ppp* *gliss* *cup mute* *mf*

Tpt 1 2 *cup mute* *mf*

Tpt 3 (as cup mute) *mf*

Tbn 3 *mf*

Tuba *ppp* *mf*

Timp *mp* *pedal gliss*

Perc 1 tom *mf* *tam-tam teator* *pp*

Perc 2 *pp*

Perc 3 *pp*

Perc 4 cym *pp*

Hp *ff* *loco* *L.v.* *p*

← ♩ = ♩ →

**♩ = 52-63** *Con moto*

Vln I *p* *15ma* *loco* *ORD*

Vln I *34* *15ma* *loco* *PP* *(1 2 ... 14)*

Vln I 56 78 910 *gliss* *(OP4)* *8va* *loco* *ST* *loco*

Vln I 112 *gliss* *(OP4)* *loco* *ppp* *ST* *loco*

Vln II *8va* *1-7* *arco* *(1 2 3 4 5 6 7)* *mp* *pp* *loco* *PP* *(1 2 ... 12)*

Vln II *8-12* *arco* *(8 9 10 11 12)* *mp* *loco* *PP*

Vla 12 *arco* *mp* *ORD (harmonic trill)*

Vla 34 *arco* *mp* *ORD (do)* *P* *PP*

Vla 56 *arco* *mf* *ORD (harmonic trill)* *tr.* *(do)*

Vla 7-10 *(8va)* *loco* *ppp* *ORD*

Vlc 1-4 *loco* *pp* *ORD* *gliss*

Vlc 5-8 *pp* *ST* *(1 2 ... 8)* *ORD*

Cb 1-4 *pp* *ST* *ORD*

Cb 5-7 *pp* *ST* *ORD* *sol G* *(P)*

20) All  $\diamond$  P4-harmonics  
 21) 7:  $\diamond$  P4-harmonic, 89 and 10 natural harmonics.

rit. . . . . 5 (♩=80) 4/4 T J=104

266 ♩=126

*(mute)*  
*(cup mute)*

Harp: tuning key (harm) gliss mf > (4♩) On 4F-string, start gliss. with tuning key at node for octave harmonic

Piano: When sound from bar 248 has faded out, remove preparation involving at least:  
*b.solo*  
*Depress keys silently*  
*Sos-ped*

Tam: mp > p

B.D. Perc 2: mp

Gong Perc 3: pp

Cym Perc 4: mp

Fl a3, Ob a3, Cl a2, Bscf, Bsn 1/3, Hn a4, Tpt a3, Timp

rit. . . . . 5 (♩=80) 4/4 T J=104

♩=126

Vin I: 15ma (OP4), 15ma (OP4), 15ma (OP4), 15ma (OP4)

Vin II: sol E A D G simile

Vla: ST ORD, mp

Vic: 5-8 harm gliss, col legno batt., arco

Cb: 1-4, 5-7, ORD

Vin I: 78 E, 9 10 A, 11 12 B, 13 14 G, (f) mp

Vin I: 9 10, 11 12, 13 14, (p) pp

Vin I: 13 14, (p) pp

Vin I: 7 8, 9 10, 11 12, 13 14, (p) pp

Vin I: 11 12, 13 14, (p) pp

Vin II: 1-4 p (p) 22, 5-8 p (p) 22, 7-12 23 p (p+p)

Vin II: 1-3 p (p) 3, 4-6 p (p) 3, (p+p)

Vic: 5-8 harm gliss, col legno batt., arco

Cb: 1-4, 5-7, ORD

22) Short glissandi. Molto legato; organically, as one movement sul E, A, D, G. Executed individually - slightly uncoordinated.

23) Blow air through instrument without producing normal tone.

4 T J=104 Rubato

Musical score for orchestral instruments. The score is divided into two systems, each starting with a tempo marking '4 T J=104 Rubato'. The instruments listed include Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsc), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Trombone (Tbn), Tuba, Timpani (Timp), Percussion (Perc 2, 3, 4), Harp (Hp), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello/Double Bass (Cb). The score contains various musical notations such as notes, rests, dynamics (pp, mp, mf), and performance instructions like '(mute)' and 'open'.

24) Vln I / II / Vla: Harmonics ◊ P4, except:  
 Vln I, 8 / Vln II, 8: nat. sul A  
 Vln I, 12 / Vln II, 11: nat. sul E  
 Vln I, 13-14 / Vln II, 12: nat. sul A

275 1/2/3: Picc

Fl 23  
Ob 42  
Picc 7  
Bsc1  
Bsn 43  
Hn 44  
Tpt 1  
Tpt 23  
Tbn 42  
Tbn 3  
Tuba  
Timp  
Perc 1  
Perc 2  
Perc 3  
Perc 4  
Hp  
Vin I 1-3  
Vin I 4-6  
Vin I 7-10  
Vin I 11-14  
Vin II 1  
Vin II 2  
Vin II 3  
Vin II 4  
Vin II 5  
Vin II 6  
Vin II 8  
Vla 1-3  
Vla 4-6  
Vla 7  
Vla 8  
Vla 9  
Vla 10  
Vic 1-3  
Vic 4-6  
Cb 1  
Cb 2  
Cb 3  
Cb 4  
Cb 5-7

25) 15ma and 8va through bar 271.  
\*) Perc 1: g<sup>2</sup> or #f<sup>2</sup> - whichever sounds best with dg  
Perc 3: #f<sup>2</sup> or f<sup>2</sup> - whichever sounds best with #f

*Distinto*

279

Picc 1  
Picc 3  
Ob  
C.A.  
Cl Eb  
BscI  
Bsn  
Hn  
Tpt  
Tbn  
Tuba  
Timp  
Perc 1  
Perc 2  
Perc 3  
Perc 4  
Hp  
Cel

3  
4

*Distinto*

15ma

1-4  
Vln I  
5-9  
Vln I  
10-14  
Vln I  
1-6  
Vln II  
7-12  
Vln II  
12  
Vla  
34  
Vla  
5-7  
8-10  
Vic  
1  
2  
Vic  
Cb I-3  
Cb  
45  
67

3  
4

26) vln II harmonics: OP4  
27) Blow air through instrument without producing normal tone.

28) vln I/II OP4 harmonics

**♩ = 80** **4**  
**4** U

286

Picc: *pp* *8va* *loco* *pp* *loco*

Fl 2: *pp* *pp* *pp*

C.A.:

Cl Eb: *8va* *loco* *1* *pp* *pp* *(8va poss.)* *pp* *pp*

Bscl: *f* *mp* *mp*

a2 Bsn: *p* *p*

Tpt a3: *(hrm. mute)* *stem out* *p* *mp(meno)* *mp* *pp*

Tbn a2: *Cup mute* *p*

Tbn 3: *Cup mute* *mp* *mp* *sfz* *pp*

Perc 2 S.D: *mp*

Perc 3 crt 15: *pp*

Perc 4 S.Cym: *mp*

Hp: *norm.*

Cel:

**♩ = 80** **4**  
**4** U

Vln I 1-4: *15ma* *loco* *loco*

Vln I 5-7: *29* *15ma* *loco* *loco*

Vln I 8-10: *loco* *sol D (o P 22)*

Vln I 11-14: *p* *p*

Vla 1-4: *mf* *mf* *pp* *mf* *pp* *mf*

Vla 5-7: *(ST: sord)* *p* *pp* *pp* *pp* *pp* *pp* *senza sord tutti ORD*

Vla 8-10: *(SP: sord)* *senza sord. ORD 1-4* *pp*

Vlc 1: *senza sord. ORD 1-4* *ff* *f* *mf* *ff* *mf*

Vlc 2: *5-8* *mp* *mf*

Cb 1-3: *(ST: sord)* *pp* *pp* *pp* *pp* *pp* *pp* *senza sord ORD*

Cb 4-5: *(ST: sord)* *pp* *pp* *pp* *pp* *pp* *pp* *senza sord ORD*

Cb 6-7: *pp* *pp*

29) vln I 5-7 harmonics o P4





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3) Harmonics vla/vlc: ◊ P4

Oslø, 30. January 2005

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Ver. 2.1 2. September 2005